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This process produces paintings in some degree waterproof, but, from the instability of the materials (white of egg decomposing rapidly), it is of little practical value for amateur artists.

B. T., Milwaukee.—(1) The material on which the paintings, in imitation of tapestry, are executed, is a stout ribbed canvas, producing a perfect illusion as to texture, when it is painted over. The canvas is not prepared to receive the colors by sizing or in any other way. It is required to remain soft and pliable, and is simply wetted on the spots about to be colored. The colors really are dyes.

S. B. S., New York.—(1) Materials for tapestry painting can be bought of M. T. Wynne, 75 East Thirteenth Street. (2) Painted tapestry was well known and extensively employed in the fifteenth century, as the hangings of the Hôtel Dieu at Reims prove; and oil-painting was applied to tissues, and often combined with the effects of woven materials, in the time of Henry II., Louis XIII., and Louis XIV. The revival of this kind of painting, which had long since fallen in desuetude, is due to M. Binant, who brought it into public notice at the first Exposition de l'Union Centrale des Beaux Art appliqués à l'Industrie, in 1861.

#### SUNDRY QUERIES ANSWERED.

H. H. T., Milwaukee.—Rembrandt's "The Saviour Healing the Sick," is the real title of the etching commonly called "The Hundred Guilder." The impression taken before the cross-hatchings were put in is the most valuable "state." Only eight such impressions were printed. One is in the British Museum, one in the Imperial Library in Vienna, one in the Royal Collection in Amsterdam, one in the Royal Library at Paris, one in the Brussels Museum of Art, one in Rome, one in the possession of Baron Verstaak, and the owner of the remaining one can obtain two thousand dollars for it by bringing it to New York, there being a standing offer for it of this amount.

H. S., Chicago.—The fashion of wearing black next to the skin is only permissible to persons of fair complexion, and even then is not to be commended.

F. S. T., Springfield, Mass.—The following recipe for ebonizing white wood has been recommended to us: Get one quart of strong vinegar, ½ lb. extract of logwood, 2 oz. green copperas, 1 oz. China blue, ½ oz. nutgall. Place in an iron pot, and boil over a slow fire till all are dissolved. When cool, it is ready for use. Next get ½ pint of iron rust, which is obtained by taking a handful of iron filings and immersing them in strong vinegar for several days. Add it to the other mixture.

A. F., Philadelphia.—Hard paste is made by mixing china clay (kaolin) and felspar (petunse). Soft paste is the product of a mixture of fine clay with silex and other materials.

SUBSCRIBER.—Good lead-pencils are so cheap that there is no excuse for using any but the best. If your artists' color-man does not keep Dixon's American Graphite pencils, write to the Jos. Dixon Crucible Co., Jersey City, N. J., mentioning The Art Amateur and enclosing sixteen cents, and you will get a very liberal package of samples by return of mail.

S. P. B., New York.—The Washington Monument, which is 555 feet high, is the tallest tower of ancient or modern times. The Cologne Cathedral towers, 511 feet, come next, and the Great Pyramid, 486 feet, next. (2) The Bartholdi Statue of "The Goddess of Liberty Enlightening the World" will be 309 feet

high and, therefore, will rise above the towers of the Brooklyn Bridge, the height of which is 287 feet. The steeple of Trinity Church is 284 feet high. (3) The Colossus of Rhodes was only 105 feet high.

A. I. I., Newark, N. J.—Small wooden panels covered with bronzed leather ready for painting on in oils may be had of Yandell, the upholsterer, 6 East Eighteenth Street. The bronzes vary in color, there being green, brown, and red. Their effect as a background is highly decorative. Such panels inserted in the sides of a table, or in the doors of a cabinet are very rich.

#### TREATMENT OF DESIGNS.

PLATE 455 is a design for a dessert plate—"Eglantine." For the delicate coloring of the flower use carmine No. 1, washed on lightly. Mix a very little deep purple with the carmine for dark touches and shading. Erase all color from the centres of the flowers before putting on orange yellow and sepia for the stamens. Shade them with brown green. Use a touch of grass green for the centres of the flowers. For the stems mix a little carnation with green, shading with brown green, and use the same coloring for the calyxes. Grass green with a little mixing yellow may be used for the grasses, shading with brown green. Where the light is strongest on the leaves use grass green and a little mixing yellow, shading with brown green. Where seen in shadow add deep blue to grass green, shading with brown green. A little deep purple added to grass green will give the grayish green shadows. Outline the work with deep purple and brown No. 17, mixed in equal proportions.

Plate 456 is a simple flower study, useful for the decoration of a wall basket, a whisk broom cover or a door panel. The flowers are a delicate shade of light bluish purple, qualified by grays, while the leaves are a rather light yellow green, very warm in quality.

If a background is desired, make a tone of light amber yellow, qualified by grays. The value of this tone must be much lighter than the flowers, though a shadow may be thrown upon the background by the flowers, falling a little to the right and above. Paint the flowers with permanent blue or cobalt, white, a little madder lake, ivory black and yellow ochre for the general tone, adding raw umber and light red in the shadows. The high lights are painted with white, permanent blue, a little madder lake, and a little ivory black. For the green leaves use light zinnobor green and white, qualified by light cadmium, madder lake and ivory black, adding Antwerp blue to make a bluer green if necessary, the cadmium being used to increase the yellow quality. In the shadows use Antwerp blue, raw umber white, burnt Sienna, ivory black and cadmium. The stems and buds are warmer and lighter than the leaves, needing more yellow, black and white than the other greens. Paint the background with light cadmium, yellow ochre, white, ivory black and a very little light red. In the shading thrown by the flowers use raw umber, yellow ochre, burnt Sienna, ivory black, white and a very little permanent blue. To paint this study in water-colors, use the same colors as for painting in oil, with these few exceptions: Use lamp black in place of ivory black, cobalt in place of permanent blue, and rose madder for madder lake. In the background add sepia. If painted on water-color paper, with transparent washes, omit all white, leaving the paper clear for the lights, or taking them out with blotting paper, having previously wet the place with a clean brush dipped in water. Should the painting be done on wood, cardboard, silk, velvet or any such material the colors, on the

contrary, must all be mixed with Chinese white, and an under-painting must be first made of Chinese white alone, which is allowed to dry before painting over it.

Plate 457 is a study of the single poppy for panel or other decoration. The flower is of a grayish pink color, shading toward the centre into a beautiful tone of purplish or blue black. The leaves are a cool gray green and the buds are silvery gray, faintly tinged with green. The centre of the poppy is gray green, shaded with dark purplish gray. An appropriate background for this coloring would be a very light delicate silver gray, with shadows from the flowers falling a little above and to the left. To paint the pink poppy in oil colors, use madder lake, yellow ochre, white, and a little ivory black, adding a touch of cobalt, with light red, in the shadows. The deep purple gray at the centre is painted with ivory black, madder lake and cobalt, with a little white and burnt Sienna. The green leaves are painted with permanent blue, cadmium, light red, ivory black and white, adding madder lake, raw umber and burnt Sienna in the shadows, but omitting light red. In painting the buds, use the same colors, but with less yellow and more black and madder lake in the general tone. The stems are a little more yellow than the buds, therefore use more cadmium. In painting the high light of the pink petals of the poppy use madder lake, a little ivory black and white. The light silver gray background is painted with silver white, yellow ochre, ivory black, light red and a very little permanent blue or cobalt. In the shadows cast by the flowers use burnt Sienna in place of bright red. To paint this design in water-colors, use the same colors as for oil, substituting lamp black for ivory black, using madder for madder lake, and cobalt for permanent blue. Omit the white in transparent washes, and follow the directions for opaque water-color painting given in regard to Plate 456.

Plate 458 is a design for a coffee cup and saucer—"Pansies"—by I. B. S. N. Paint the pansies in different shades of purple. For the darkest flowers use deep golden violet shaded with the same and a little black mixed. Use jonquil yellow or orange yellow for the yellow parts, shaded with a little brown green. Add a touch of orange red for the bright spot of color on the lower lip. Mix a little deep blue with golden violet for pansies of a medium bluish shade. Shade them with the same color. If this tint is preferred for the lower petals, put it on very delicately, leaving the china clear for a touch of yellow in the centres of the flowers. Use still more deep blue with the golden violet for the very pale variety, putting on touches of deep violet for the markings on them. Vary the tints of purple by adding more or less deep blue to golden violet. Deep purple can be used for a flower or two. Use grass green with a little deep blue added for the leaves, and shade them with brown green. On the deep band at the base of the cup splashes of gold work or irregular lines of gold can be used effectively. Outline the decoration with color made from equal parts of brown No. 17 and deep purple.

Plate 459.—Monograms. "G."

Plate 460.—Embroidery design for a chair back, from the Royal School of Art Needlework at South Kensington.

Plate 461.—Designs and suggestions for metalworkers.

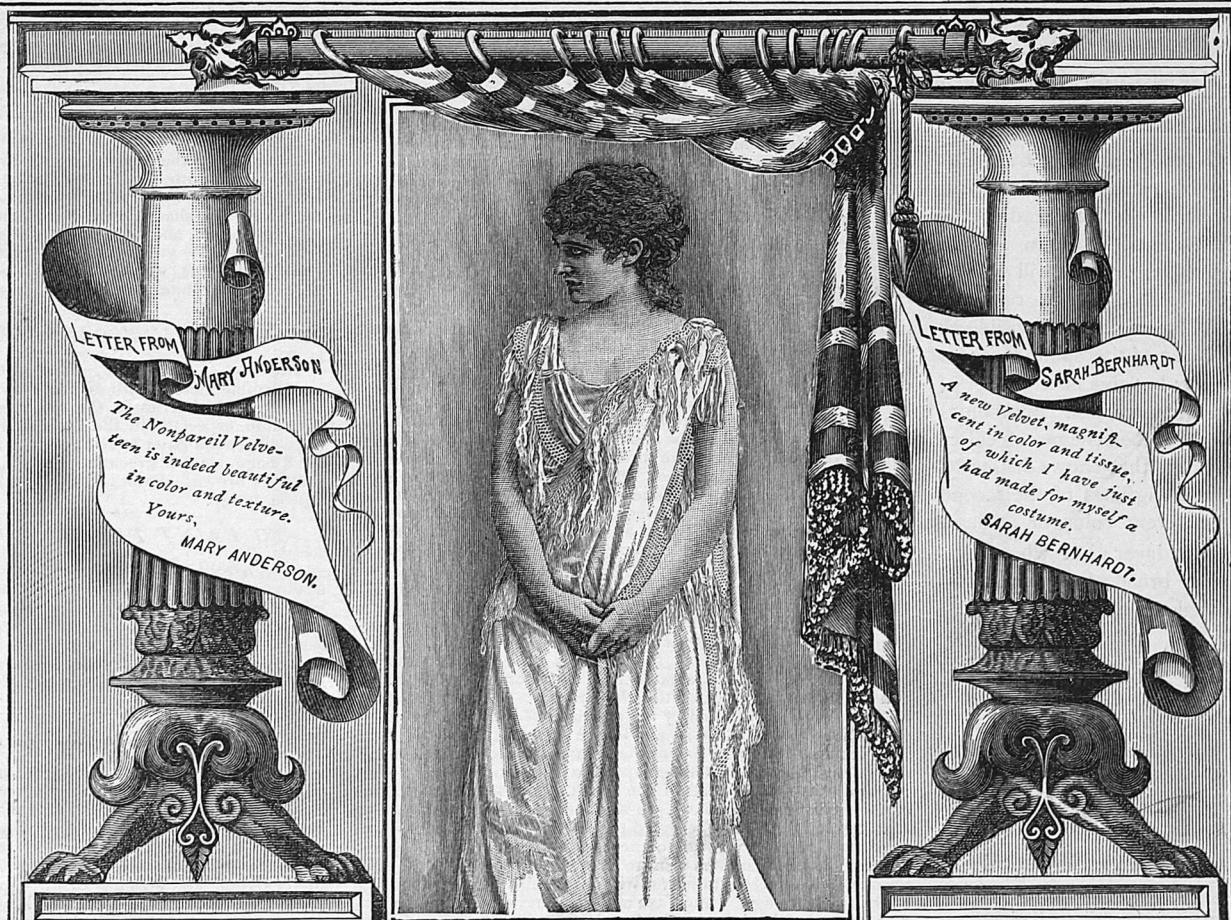
For the figure designs on pages 54 and 55 consult the directions in recent numbers for similar designs, and also the table of colors in The Art Amateur for May, 1884.

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# Supplement to The Art Amateur.

Vol. 13. No. 3. August, 1885.



*PLATE 455.—DESIGN FOR A DESSERT PLATE. "Eglantine."*

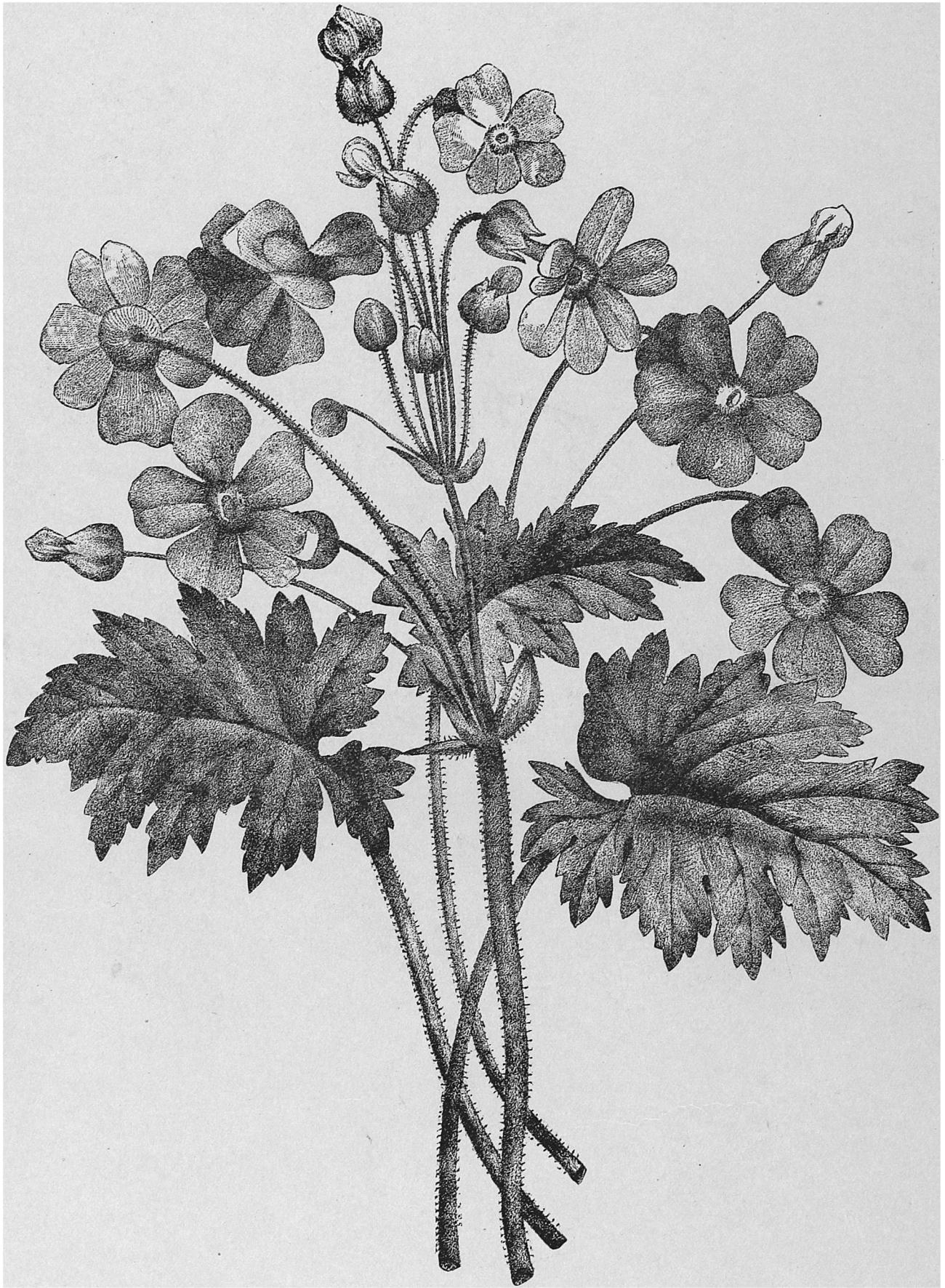
THE NINTH OF A SERIES OF TWELVE. By I. B. S. N.

(For directions for treatment, see page 64.)



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*PLATE 456.—DESIGN FOR PANEL DECORATION.*

(For directions for treatment, see page 64.)



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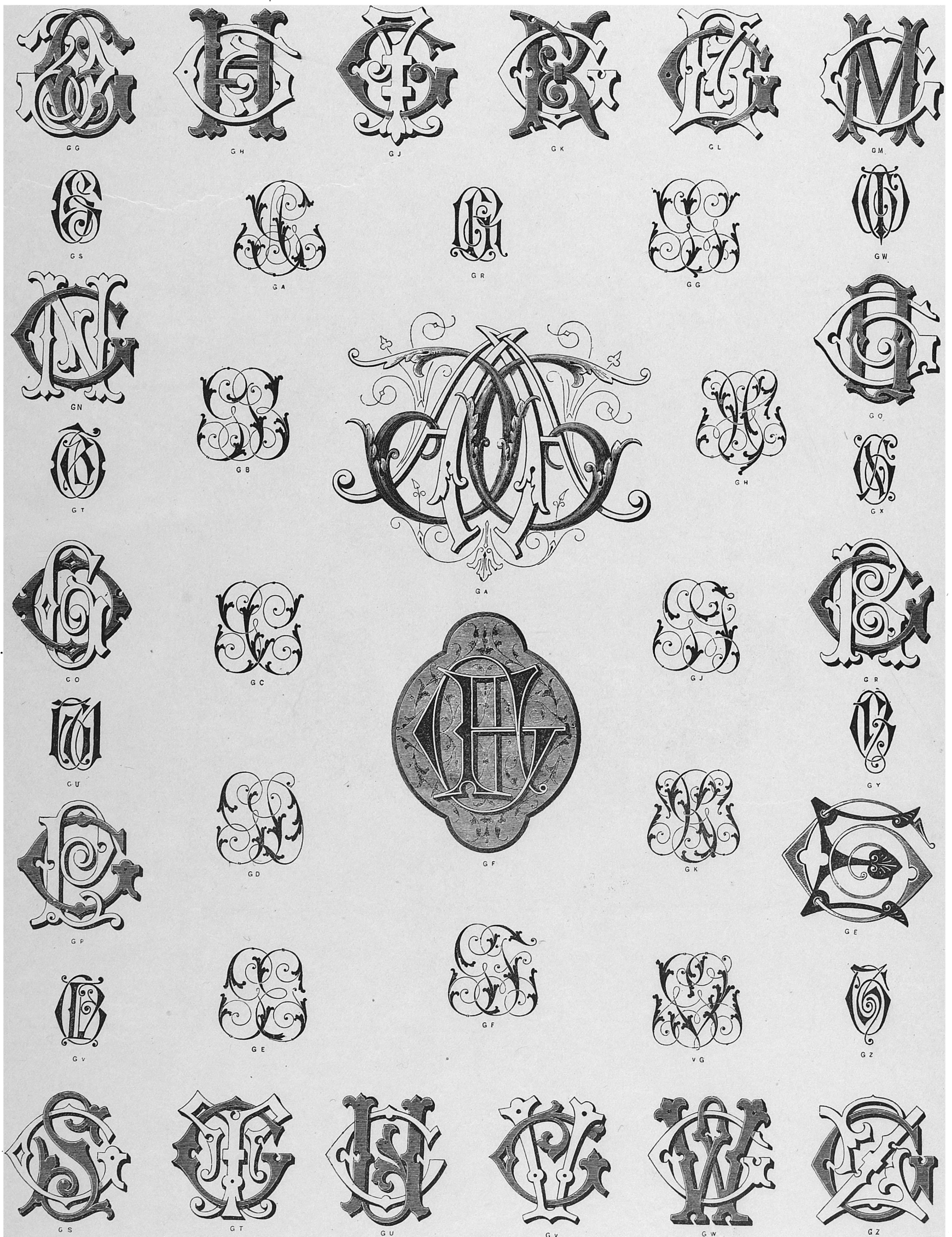




PLATE 460.—DESIGN  
FROM THE ROYAL SCHOOL OF ARTS



# Art Amateur.

st, 1885.



N FOR A CHAIR BACK.  
ART NEEDLEWORK AT SOUTH KENSINGTON.



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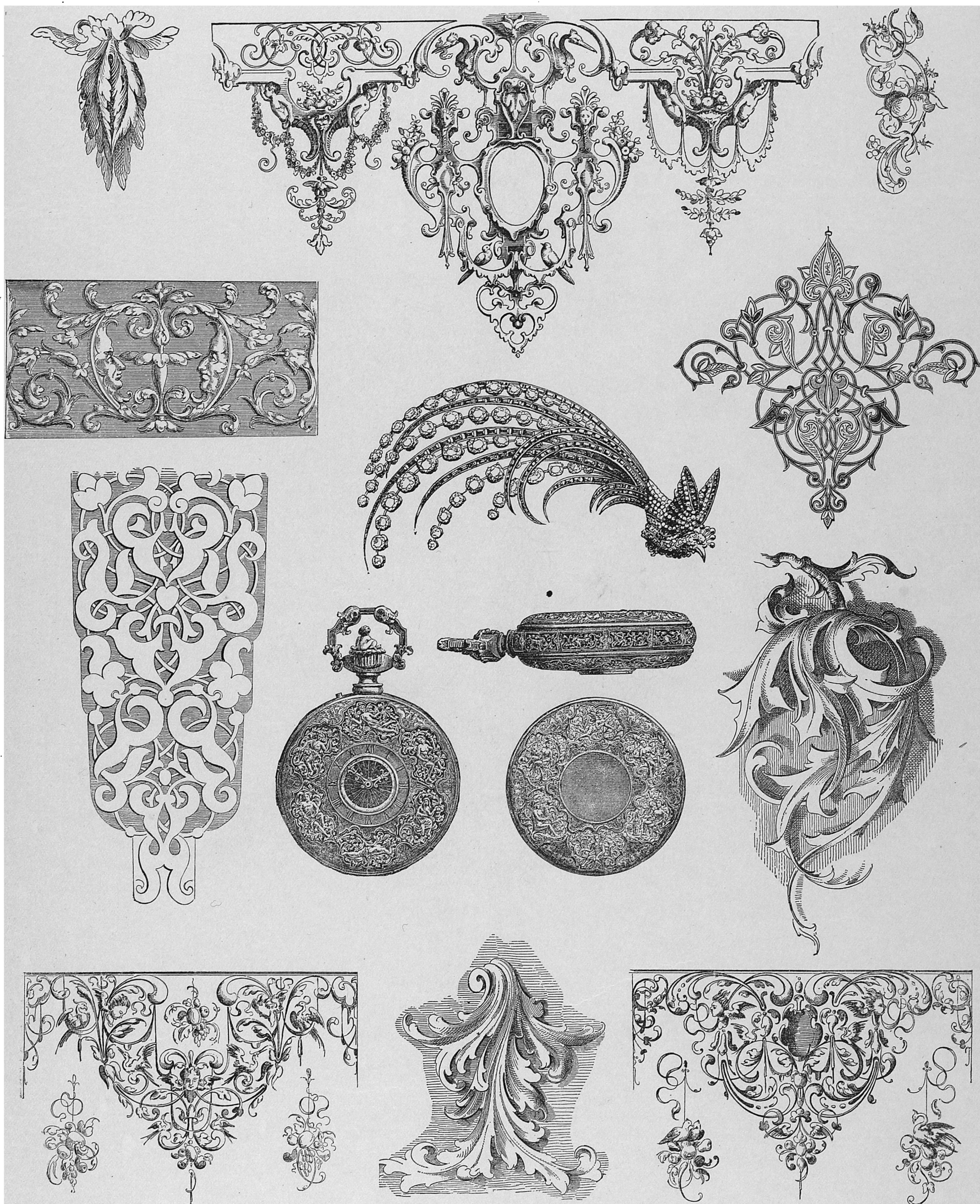


PLATE 461.—DESIGNS AND SUGGESTIONS FOR METAL WORKERS.



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*PLATE 457.—DESIGN FOR PANEL DECORATION.*  
(For directions for treatment, see page 64.)

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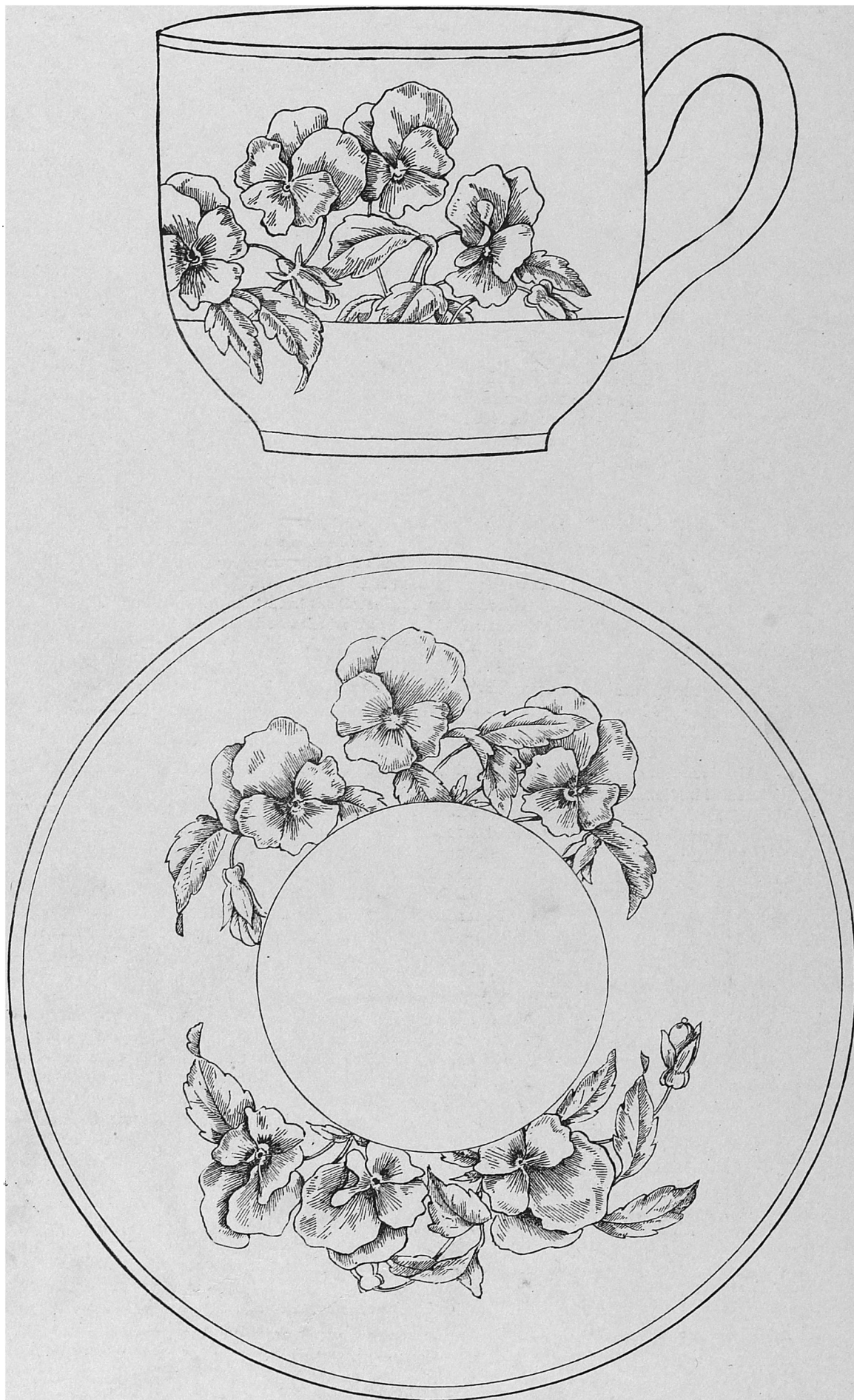


PLATE 458.—DESIGN FOR A CUP AND SAUCER. "Pansies."  
(For directions for treatment, see page 64.)